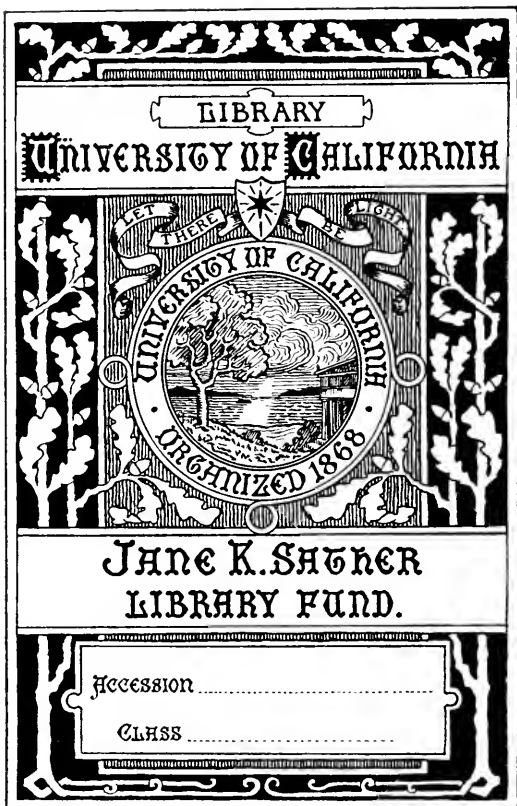


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CLASS



APOLLONIUS RHODIUS

His Figures, Syntax, and Vocabulary

A DISSERTATION

PRESENTED TO THE BOARD OF UNIVERSITY STUDIES OF THE JOHNS HOPKINS
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INTRODUCTION.

Among the poets of the Alexandrian period, Apollonius Rhodius is, with the single exception of Theocritus, the most important. He possesses in a marked degree the faults of his age; but he was endowed with a genius higher and more original than most of his contemporaries. The period at which he lived was one of minute, laborious learning, of pettiness of thought and extreme elaboration of language, of imitation almost servile. Wealth of erudition was combined with poverty of invention. The bounds of literary effort were rigidly fixed by a narrow interpretation of ancient models.¹

Callimachus, the most influential poet of his day, and the reputed master of Apollonius, had pronounced the composition of a successful epic in the Homeric style no longer possible, and the common opinion frowned upon such an attempt as presumptuous. In defiance of this sentiment, Apollonius conceived the purpose of composing such an epic, and this became the ambition of his life. The earlier portion of the work, written and published in boyhood, met with a scornful and humiliating reception; but the labor of long years passed in retirement at Rhodes won for him at last the recognition of his contemporaries. He returned to Alexandria, was appointed librarian of the great library of the Ptolemies, and in old age filled the position and enjoyed the honors of his predecessor, towards whom he had exhibited the proverbial bitterness of a literary feud.

To the critical student of language and literature, in an age which is far enough removed to judge impartially, the question

¹ For a fuller criticism of the characteristics and tendencies of this period, as well as of the genius of Apollonius, I would refer to my article on "Apollonius of Rhodes and the *Argonautica*," in the *Andover Review* for September, 1891, from which I have copied a sentence or two in this introduction, and more extensively in my treatment of the simile. Compare also Alfred Gercke's "Alexandrinische Studien," *Rheinisches Museum*, 1887, XLII 262, 590, and particularly 1889, XLIV 127, 240. Gercke has discussed the relations of Apollonius, Callimachus, and Theocritus very fully, and gives a good criticism of Apollonius.

presents itself, how far Apollonius was successful in his effort to imitate or rival Homer in thought and in expression. He himself challenges the test by the nature of his undertaking; and in the following pages an attempt is made to draw a comparison between the art of the Alexandrian and that of his great original. For this purpose several characteristic points have been selected and carefully studied. His invention—a subject demanding a more general and ambitious style of criticism—has been considered only in an examination of his use of the simile. Syntax, which, by the help of statistics, yields exact and ready conclusions, has been made the basis for the comparison of language and style. In this way the use of moods and tenses in the similes, in final clauses, in conditions, and in temporal clauses has been presented, both by statistical tables, and also in the general statement of results. Finally, the words peculiar to the *Argonautica* and the ἀπαξ λεγόμενα are here for the first time collected.

If we admit that the copying of so great a master is a worthy object, we shall find that the result of the comparison is highly favorable to Apollonius. He has attained a degree of success which we may well regard as remarkable in the conscious, artificial imitation of a dialect and mode of thought removed by many centuries of change and decay. This conclusion will, I think, be confirmed by an examination of the following pages.

Nevertheless, there are, with all his labor and success, characteristics which mark Apollonius unmistakably as the child of his age. We find words which appear in the language only in its later periods; we notice syntax which Homer could not by any possibility have used; in metre we find ourselves far advanced in a line of change which runs unerringly through almost every epic poet from the earliest to the latest.¹ Doubtless Apollonius would not have corrected all these deviations, even where he was conscious of them. Rather, he took advantage of the greater choice of expression allowed him.² These variations from his model, however, conscious or unconscious, we may study with interest and satisfaction.

The work devoted to this subject has been performed with pleasure, and will, it is hoped, prove of some value for the study

¹ See A. Ludwich, *Philologus*, XX (CIX) 237; *De Hexametris Poetarum Graecorum Spondiacis*, pp. 15 ff., cited in Beneke, *De Arte Metrica Callimachi* (Strassburg, 1880), p. 20.

² Cf. Mr. Seaton's article, cited below, p. 10.

of a field which has been too much neglected by classical scholars. Beside the greatest creations of the Hellenic genius, the productions of Alexandrianism seem for the moment to pale into insignificance ; but they are the record of one not unimportant phase of literary history, they are the thoroughly human achievements of an age in many ways resembling our own, and, what is more to the point, some of them, like the *Argonautica*, are in reality poetry of no mean order.

MOUNT VERNON, IOWA, *October 7, 1891.*

Note.—Apollonius is cited by the lines of Merkel's Teubner text.

APOLLONIUS RHODIUS.

SIMILES.

Nowhere do the imagination and artistic skill of an epic poet find more room for display than in the simile. "It may perhaps not seem difficult," says Bergk,¹ "to find an appropriate simile; yet none of the later poets has in this respect even approximated Homer's art. Either they are content with copying Homer, or, when they rely upon their own resources, we see their poverty of invention, their unnaturalness and artificiality. Nor does this apply only to the later Greek epic poets, but to the Roman as well. . . . There is in all Vergil hardly a simile which is not borrowed; Homer first, Apollonius next, are his sources."

The number of similes in Apollonius, including both those worked out in detail and comparisons merely indicated, is 129. The average frequency of occurrence, in the 5835 lines of the *Argonautica* (1 in 45 lines), is somewhat greater than in the *Iliad* (1 in 62 lines), and more than twice as great as in the *Odyssey*.² The distribution of the similes is much more even than in the Homeric poems. The following table shows the division among the four books :

	No. Lines.	Extended.	Briefer.	Total.
Book I	1362	14	9	23
" II	1288	15	13	28
" III	1406	24	9	33
" IV	1779	26	19	45
	<hr/>	<hr/>	<hr/>	<hr/>
Total,	5835	79	50	129

¹ Griechische Literaturgeschichte, I 845.

² Following the figures given by Mr. Gladstone (*Juventus Mundi*, p. 513). He allows the *Iliad* 194 extended and about 60 minor comparisons; the *Odyssey* 41 extended similes. My own count would be a trifle more liberal. L. Friedländer (*Zwei Homerische Wörterverzeichnisse*, Jahrb. f. Class. Phil., Suppl. III, 1860, p. 788) and Seymour (*Language and Verse of Homer*, p. 17) give the following figures: *Iliad*, extended, 182; briefer, 17; briefest, 28; *Odyssey*, extended, 39; briefer, 6; briefest, 13.

Apollonius's similes are drawn in general from the same wide field as Homer's—from animate and inanimate nature, from the business and labors of common life, from mythology—rarely from a subjective sphere. Illustrations from animal life are frequent and varied. Among wild animals, besides the indefinite *θηρ*, we have, in the extended similes, the lion, bull, boar, deer, serpent, hawk, dove, swan, fly, gad-fly, ant, and bee; among domestic animals, the horse, ox, sheep, and dog.

In the realm of inanimate nature and natural phenomena, where Apollonius is often at his best, the stars are his favorite comparison. They appear five times, thrice referring to Jason. Once the ordinary "star" is not sufficient: Sirius, the brightest of stars, can alone adequately represent the hero's glory. The armed men springing from the dragon's teeth seem like the constellations shining forth after a great snowstorm. Hercules appears to the keen-eyed Lynceus in the dim distance like the new moon, which one just sees, or thinks he sees; and again, at its full, we feel the joy which its beams inspire in the maiden's heart. The rays of the sun, now first rising, now evaporating the dew, now reddening a cloud, now dancing in reflection from a vessel of water; the wind, and its roaring; the lightning; fire, and the eddies of smoke rising from a burning forest; a hailstorm; flowing streams—all are pictured in extended similes. The sea is a less fruitful source than we might expect. The shouts of the Colchians resemble its roaring; we see the dashing waves, and the rock standing firm in the midst. Of motionless objects we have only trees—oaks, olives, firs—and their leaves. Finally, the tears of the mourning Heliades roll like olive-oil upon water.

The sphere of human activity, as in Homer, furnishes fewer comparisons than the world of nature; from this source, however, are drawn sixteen of the seventy-seven extended similes. The girl weeping at her stepmother's ill-treatment and clinging to her nurse, the widowed bride mourning her dead husband, the captive maiden slipping sadly out of the rich house of bondage, the poor widow earning by her nightly toil a scanty subsistence for her orphaned children, and pale-faced men rushing up and down through the city in terror at some peril or portent, illustrate the darker phases of life; the festive choral dance, the eager remembrance of home by a long-absent traveller, and maidens playing ball on the beach, the brighter side. It is to be noticed that the greater part of these are taken from the life of women. Peaceful

industry is represented by the woodcutter, the tiler, the farmer reaping, the nurseryman, or grower of trees, the horse-jockey, the puffing of the smith's bellows; and once we hear the echoes of war in the clash of meeting phalanxes. Apsyrtus, in his interview with Medea, tries her as cautiously as a boy tries a swollen torrent through which not even strong men may pass.

Comparisons with gods are not frequent. Jason is likened to Apollo, Medea to Artemis, Æetes to Poseidon. Similar is the comparison of Amycus to the monster-children of Typhoeus or Gaea.

The minor comparisons for the most part cover the same range as the extended similes. Here, however, we find subjective illustration, in dreams, five times introduced. New animals are the seals, the *αἰθυιαί* (water-birds), and the *φορβαίς* (grazing animal, cow or horse). Jason steals away like a thief; a blow rebounds as does the hammer from the anvil; the cattle of Helios are as white as milk; the ichor flowing from the ankle of Talos is like melted lead.

A few examples, chosen from the finer similes, may best illustrate Apollonius's power of invention and skill in elaboration. To see how he has copied and expanded a Homeric figure, let us compare a passage from the *Iliad* with one from the *Argonautica*:

ὥς δ' ὅτ' ἂν αἶξῃ νόος ἀνέρος, ὅς τ' ἐπὶ πολλὴν
γαῖαν ἐληλουθὼς φρεσὶ πενκαλίμῃσι νοήσῃ.
"ἔνθ' ἔην, ἢ ἔνθα." μενοινήσῃ τε πολλά.
ὥς κραιπνῶς μεμνῖα διέπτατο πύτνια Ἥρη,
ἵκετο δ' αἰπὺν Ὀλυμπον.—*Il.* XV 80-84.

ὥς δ' ὅτε τις πάτρηθεν αἰλώμενος, οἷά τε πολλὰ
πλαζόμεθ' ἄνθρωποι τετληότες, οὐδέ τις αἶα
τηλουρός, πᾶσαι δὲ κατόψιοι εἰσι κέλευθοι,
σφωιτέρους δ' ἐνόησε δόμους, ἄμνδις δὲ κέλευθος
ὑγρή τε τραφερή τ' ἰνδάλλεται, ἄλλοτε δ' ἄλλη
ὀξέα πορφύρων ἐπιμαίεται ὀφθαλμοῖσιν.
ὥς ἄρα καρπαλίμως κούρη Διὸς αἶξασα
θῆκεν ἐπ' ἀξείνῳ πόδας Θυνηΐδος ἀκτῆς.—*Argon.* I! 543-550.¹

¹ The resemblance to Pind. *Pyth.* IV 118 was suggested to me by Professor Gildersleeve:

Αἰσῶνος γὰρ παῖς ἐπιχώριος οὐ ξείναν ἰκοίμαν γαῖαν ἄλλων.

“The poet’s similes,” says Mr. Mahaffy,¹ “are rather introduced for their prettiness than for their aptness.” Homer’s favorite comparison with the lion, which appears no fewer than thirty times in the *Iliad*, gives place in Apollonius to the daintier figure of the star, which is used more frequently than any other. One of these is a good specimen of the poet’s light and graceful treatment :

βῆ δ' ἴμεναι προτὶ ἄστυ φαεινῷ ἀστέρϊ ἴσος,
 ὃν ῥά τε νηγατέησιν ἐεργόμεναι καλύβησιν
 νύμφαι θηήσαντο δόμων ὕπερ ἀτελλόντα,
 καὶ σφισι κυνέοιο δι' ἡέρος ὄμματα θέλγει
 καλὸν ἐρεϊθόμενος, γίνυται δέ τε ἡιθέοιο
 παρθένος ἰμείρουσα μετ' ἀλλοδαποῖσιν ἐόντος
 ἀνδράσιν, ᾧ καὶ μιν μνηστὴν κομέουσι τοκῆς·
 τῷ ἔκελος πρὸ πόληος ἀνὰ στίβον ἦεν ἥρως.—I 774-781.

Here is seen the Homeric detail, which does not add to the likeness between the things compared, but serves to bring out more vividly the picture presented in the simile.

A neat and original conception appears in the following :

πυκνὰ δέ οἱ κραδίη στηθέων ἔντοσθεν ἔθυιεν,
 ἡελίου ὥς τίς τε δόμοις ἐνιπάλλεται αἶγλη
 ὕδατος ἐξαينوῦσα, τὸ δὲ νέον ἡ ἐ λέβητι,
 ἡέ που ἐν γανλῷ κέχυται· ἥ δ' ἔνθα καὶ ἔνθα
 ᾠκέη στροφάλιγγι τινάσσεται αἰσσοῦσα·
 ὥς δέ καὶ ἐν στήθεσσι κέαρ ἐλελίζετο κοῦρης.—III 754-759.

In a different style, vigorous and rapid, is one illustrating the passion of Hercules on hearing of the loss of Hylas :

ὥς δ' ὅτε τίς τε μύωπι τετυμμένος ἔσσυτο ταῦρος
 πίσεια τε προλιπὼν καὶ ἐλεσπίδας, οὐδὲ νομήων
 οὐδ' ἀγέλης ὄθεται, πρίσσει δ' ὁδόν, ἄλλοτ' ἄπαντος,
 ἄλλοτε δ' ἰστάμενος, καὶ ἀνὰ πλατὺν αὐχέν' αἰέρων
 ἦσιν μύκημα, κακῷ βεβολημένος ὄστρῳ·
 ὥς ὃ γε μαιμώνων ὅτε μὲν θοὰ γούνατ' ἔπαλλον
 συνεχέως, ὅτε δ' αὖτε μεταλλίγων καμύτοιο
 τῇλε διαπρύσιον μεγάλην βούασκεν ἀντῇ.—I 1165-1272.

There is no such brilliant series of similes as that which describes the sally of the Grecian host to battle in the second

¹ History of Greek Literature, Am. ed., I 149.

book of the Iliad. The narrative of the trial of prowess exacted from Jason by Æetes, III 1224–1406, is, however, enlivened by no fewer than nineteen comparisons, greater and smaller; the two likening Jason to an impatient war-horse which smelleth the battle afar off, and to a flash of lightning darting from the clouds, have something Homeric in their vigor and their representation of succeeding phases of the same action :

ὥς δ' ὅτ' ἀρήϊος ἵππος ἐελδόμενος πολέμοιο
σκαρθμῷ ἐπιχρεμέθων κρούει πέδον, αὐτὰρ ὕπερθεν
κυδιῶν ὀρθοῖσιν ἐπ' οὔασιν αὐχέν' αἰερεῖ·
τοῖος ἄρ' Αἰσονίδης ἐπαγαίετο κάρτεϊ γνίων·
πολλὰ δ' ἄρ' ἔνθα καὶ ἔνθα μετάρσιον ἵχνος ἔπαλλεν,
ἀσπίδα χαλκείην μελίην τ' ἐν χερσὶ τινάσσων.
φαίης κεν ζοφεροῖο κατ' αἰθέρος αἰσσουσαν
χειμερὴν στεροπὴν θαμινὸν μεταπαιφίσσεσθαι
ἐκ νεφέων, ὅτ' ἔπειτα μελάντατον ὄμβρον ἄγωνται.

—III 1258–1266.

In the following simile the vividness of the picture is increased by the introduction of a minor comparison—a simile within a simile :

ὥς δὲ δρύκων σκολιὴν εἰλιγμένος ἔρχεται οἶμον,
εὐτέ μιν ὀξύτατον θάλπει σέλας ἡελίοιο·
ῥαῖζ' δ' ἔνθα καὶ ἔνθα κήρη στρέφει, ἐν δέ οἱ ὅσσε
σπινθαρύγεσσι πυρὸς ἐναλίκκιαι μαιμώντι
λάμπεται, ὅφρα μυχόνδε διὰ ῥωχοῖο δύηται·
ὥς Ἀργῶ λίμνης στόμα ναύπορον ἐξερέουσα
ἀμφεπόλει δηναῖον ἐπὶ χρόνον.—IV 1539–1545.¹

USE OF TENSES IN THE SIMILES.

The verb of a simile may be in either the indicative mood or the subjunctive (with or without *ἄν*). If it is in the indicative,

¹ Following is the complete list of similes and comparisons in Apollonius :

Extended : I 269, 307, 536, 575, 774, 879, 1003, 1026, 1049, 1172, 1201, 1243, 1265. II 25, 38, 40, 70, 79, 88, 123, 130, 278, 543, 664, 934, 1025, 1075, 1079, 1085. III 275, 291, 656, 754, 875, 955, 966, 1018, 1227, 1239, 1258, 1264, 1292, 1298, 1326, 1339, 1349, 1358, 1369, 1373, 1376, 1385, 1390, 1398. IV 12, 35, 109, 124, 139, 150, 167, 214, 238, 459, 485, 623, 670, 674, 845, 931, 946, 1060, 1278, 1296, 1335, 1450, 1475, 1539, 1602, 1680.

Briefer : I 239, 285, 315, 461, 544, 546, 635, 738, 991, 1296. II 44, 90, 169, 197, 267, 305, 567, 582, 593, 596, 602, 1257. III 141, 286, 446, 1056, 1196, 1251, 1320, 1372, 1392. IV 172, 184, 220, 316, 384, 468, 488, 726, 875, 943, 964, 975, 1143, 1243, 1366, 1391, 1447, 1612, 1677.

either the present or the aorist tense may be used (occasionally the perf. = pres.). While the choice of mood and tense is doubtless often influenced by the requirements of the metre, certain laws have been deduced from the Homeric usage, and, in accordance with the line of work undertaken in the present paper, it will be considered how far the following laws apply to the Alexandrian poet:¹

"1. The law of the use of the aorist in a paradigmatic sense to express a general conception, holds in the simile.

"2. After the single instance has by the use of the aorist been cited as a type of the class, the present is used to describe the circumstances connected with it.

"3. In subsequent description of that which was the subject of the simile, the imperfect is used in preference to the aorist, although that tense [the aorist] may have been used before the simile—this in some measure being due to the reflex force of the present used in the simile."

An examination of 50 of the most important similes of the Iliad gives the following result:

In the introduction of the simile:

Aorist 33.

Present 15 (2 of which are verbs having only pres. and impf.)

Perfect 1 (*βέβρυχεν*, XVII 264 = pres.)

In continued description:

Present 44.

Aorist 6.

In verb with the subject of comparison:

Imperfect 37.

Aorist 10.

Pluperfect 2.

(In XVI 7 direct address in perf.)

The following statistics for Apollonius include all his similes containing a finite verb, except five, which, for one reason or another, cannot fairly be classed:

¹ I am not aware that the subject is treated fully in any printed work. The quotation and the statistics given for Homer are from an unpublished paper on "The Similes of Homer," prepared by a student of the Johns Hopkins University, and now in the possession of Professor Gildersleeve. The statistics are compiled from only 50 similes of the Iliad.

1. Similes in which only one verb in the indicative mood occurs :

Present 16 (3 of which have no aor.)

Aorist 4.

Perfect 1 (τέτυκται, IV 934 = pres.)

Imperfect or perfect 1 (ἴαχεν, III 1370 : an ambiguous form, but doubtless perf.).

2. Similes in which more than one verb in the indicative mood occur :

(a) Leading verb :

Present 33 (1 having no aor.).

Aorist 9.

Future 1.

Perfect 1.

(b) Following verb :

Present 34.

Aorist 10.

Imperfect 1.

Future 1.

Perfect 4.

These are found in the following combinations :

Pres. followed by pres. 22.

“ “ pres. and fut. 1.

“ “ pres. and aor. 1.

“ “ pres., aor., and perf. 1.

“ “ pres. and perf. 1.

“ “ impf. 1.

“ “ aor. 5.

“ “ perf. (no pres.) 1.

Aor. “ pres. 6.

“ “ pres. and aor. 1.

“ “ aor. 2.

Perf. “ pres. 1.

Fut. “ perf. 1.

3. Verb with the subject of the comparison :

(a) Before the simile :

Imperfect 11 (1 having no aor.)

Aorist 14.

Pluperfect 4.

(b) After the simile:

Imperfect 32.

Aorist 14.

Doubtful forms (impf. or aor.) 2.

Pluperfect 1.

A glance at these figures will show that the second of the rules quoted above does not by any means hold with regard to Apollonius. He does not, with the same regularity as Homer, introduce the simile by a generic use of the aorist, and then carry out the details in the present; on the contrary, the aorist follows in 10 instances, and leads in only 9. An aorist is followed by a present in 6 cases; a present by an aorist in 5. While in the similes of the *Iliad* the aorist leads more than twice as frequently as the present, in the *Argonautica* the present opens the simile three and a half times as often as the aorist.

With respect to the third rule, on the other hand, it is to be noticed that the preponderance of imperfects over aorists after the simile (reversing the relative use before it), shows in Apollonius the same attracting power of the present, or its substitute the aorist, in the simile. The aorist is more frequent before the simile; the imperfect more than twice as common after it. The vividness of the picture receives a natural heightening by the representation of the act as still in progress.

The subjunctive in similes is not particularly common in Apollonius. It is found in principal and subordinate (including relative) clauses 11 times. In only two of these cases does *ἄν* occur. These two instances are *ὥς δ' ὅτ' ἄν* (I 1201) and *ὥς δ' ὁπότ' ἄν* (IV 931).

INTRODUCTORY FORMS IN THE SIMILES.

The epic poet had at his command a large variety of methods for the introduction of a simile, whether it was extended or merely an indicated comparison. The particles *ἥντε*, *ὥς*, *ὥσπερ*, *ὥς ὅτε*, and *ὥς ὁπότ'ε* are common; the last two used only to introduce a clause, the first three to introduce either a clause or a single word; *ὅπως*, *ἄτε*, *οἶον*, *οἶόν τε*, *οἶα*, *οἶά τε*, *οἶον ὅτε*, are of less frequent occurrence. Again, an adjective or a participle meaning "like" may be used, and details added, if necessary, in a subordinate clause. Such are *ἴσος*, *εἵκελος*, *εἰκώς*, *ἀτάλαιτος*, *ἐναλίγκιος* (*ἰλίγκιος*), *εἰδόμενος*. *οἶος* and *ὅσος* may introduce clauses. Finally, the simile may be put in a paratactic sentence introduced by *τοίος*, *τοίως*, and expressions

like *ἔϊκτο εἶναι* and *φαίης κεν*. All these forms occur in Apollonius. The following list will show their relative frequency, both in extended and in merely indicated similes :

	Extended.	Briefer.	Total.
<i>ἦύτε</i>	10	8	18
<i>ὥς</i>	8	10	18
<i>ὥσ τε</i>	3	5	8
<i>ὥς ὅτε</i>	16	...	16
<i>ὥς ὁπότε</i>	6	...	6
<i>ὅπως</i>	...	1	1
<i>ἄτε</i>	3	1	4
<i>οἶον</i>	2	2	4
<i>οἶόν τε</i>	3	1	4
<i>οἶον ὅτε</i>	2	...	2
<i>οἷα</i>	1	2	3
<i>οἷά τε</i>	...	2	2
<i>ἦμος</i> (temporal)	3	...	3

Adjectives :

<i>(ε)ἱκελος</i>	2	10	12
<i>εοικώς</i>	...	2	2
<i>εἰδόμενος</i> (<i>ἐξειδόμενος</i>)	1	2	3
<i>ἀλίγκιος</i>	...	1	1
<i>ἐναλίγκιος</i>	1	2	3
<i>ἴσος</i>	1	5	6
<i>ἀτάλαντος</i>	1	1	2
<i>οἶος</i>	6	...	6
<i>ὅσος</i>	1	...	1

Paratactic :

<i>τοῖος</i>	1	...	1
<i>τοίως</i>	1	...	1
<i>φαίης κεν</i>	2	...	2
<i>ἔϊκτο εἶναι</i>	1	...	1

VOCABULARY.

In his capacity of a learned poet, surrounded by all the literary wealth of Alexandria, Apollonius has drawn the vocabulary of his poem from the most varied sources. A large proportion of the words is Homeric ; their choice, like their syntactical arrangement, is as close a copy of the great model as a late writer,

consciously putting himself back into a distant age and a strange dialect, could attain. The body of the Homeric poems, especially with the addition of the Epic Cycle, which Apollonius knew, supplied a stock of words sufficient for the demands of the story of the Golden Fleece—a story, in its outward details at least, conceived in much the same spirit as the Siege of Troy and the Wanderings of Ulysses. Apollonius has not hesitated to use these materials freely; not only do familiar Homeric expressions appear on every page, but even the *ἅπαξ λεγόμενα* of the Iliad and Odyssey, sometimes of doubtful meaning, are seized upon, and employed often more than once. Thus an examination of Apollonius, whose meaning in such cases may be quite clear, sometimes becomes testimony of high value in the discussion of Homeric passages. Whether or not his understanding of Homer was always correct, we can at least know what a man of wide reading, and one of the first poets of his century, believed to be the proper interpretation of certain passages; and this evidence is to be classed with what has come down to us of the labors of Aristarchus and Aristophanes of Byzantium.¹

So far we can speak with confidence; beyond this our statements must be made with caution and doubt. When we find words in Apollonius which occur elsewhere only in the later epic, the lyric, drama, or even prose, the loss of so great a portion of the Greek literature makes us uncertain whether these words belong solely to the department in which we have to place them, or whether Apollonius may not have taken them rather from the common language—words which by some chance have failed to find use in the literature we possess—or from those other epics, second in time and value only to Homer, which have perished. This doubt applies still more to the *ἅπαξ λεγόμενα* and words not quoted from other authors; except in the case of adjectives or compounds, probably only a small part of the words which seem to be peculiar to Apollonius were original with him. Words glossed by the lexicographers, however, many of which are to be

¹ The vocabulary of Apollonius, in its bearing on the Homeric poems, has been discussed, and many instances collected, by Merkel, in the Prolegomena to his edition of 1854, by L. Schmidt (De Apollonii Rhodii Elocutione, Westphal, 1853), and by Mr. R. C. Seaton (Journal of Philology, 1896, Vol. XIX, pp. 1 ff.). Mr. Seaton says: "I venture to think that Buttmann's assumption that the later epic poets did not intentionally extend the Homeric usage is not warranted by the facts, at least so far as Apollonius is concerned" (p. 2). He summarizes his conclusions on p. 13.

found in the Argonautica, cannot have been common or well-known.

In a more careful examination of the vocabulary of Apollonius we might distinguish: (1) words used by Homer and Apollonius in the same sense; (2) Homeric words used in a different sense; (3) minor changes of spelling, quantity, etc.; (4) words not Homeric, but found in Attic Greek, in the later epic, in lyric or dramatic poetry, or only in prose; (5) words used only by Apollonius, but used by him more than once; (6) *ἅπαξ λεγόμενα*. I shall not attempt a thorough treatment of the first four classes, but shall merely give examples, selected chiefly from the opening lines of the poem.

I. Words in different meaning from Homer:

αὐτοσχεδόν, I 12, *immediately*; in Homer, *hand-to-hand*.

ἀγαλόμεαι = *μέμψεσθαι*, I 899; *admire*, III 1015.¹ Cf. Schol. on

Od. XX 16: *ἄγαν θαυμάζοντος ἢ χαλεπαίνοντος*. Here we find a preservation of two rival interpretations.

ἀτέμβεσθαι always = *blame*. In Homer = *to be deprived of*, act. *maltreat* or *perplex*. Cf. Schol. on Ap. II 56, 1202.²

II. Variations of form and spelling:

γῆρας, I 98. Hom. *γεραιός*.

χερόνησος, I 925 (*metri gratia*). So the strange *χέρνησος*, IV 1173.

III. Variations of quantity:

ἰλῦος, I 10, II 821. Hom. *ῦ*.

ῖσος, II 583 (Attic). Hom. *ῖσος*.

IV. Words not Homeric:

ὑποφίτωρ, I 22. Anth. Pal., Manetho, Nonnus.

σθένω, I 62. Tragic.

ἀλκήεις, I 71. H. Hom. 28, 3, Dion. Peri., etc.

φέρβωμαι, I 127. H. Hom. 30, 4, etc.

τίφος, I 127. Theocr., etc.

I subjoin lists, which I have endeavored to make as complete as possible, of words peculiar to Apollonius, distinguishing between those which are repeated and the *ἅπαξ λεγόμενα*. Under each class I have put in a separate list the compound verbs, which all Greek writers form so easily. In many cases citations by lexicographers are referred to, and similar forms compared.

¹ The Paris ed. here reads *ἀγαλλομένη*. Merkel, however, compares I 899, III 470, 1261.

² The last two examples are borrowed from Mr. Seaton.

WORDS USED ONLY BY APOLLONIUS.

- ἀγχίρροος, II 367, 965.
 ἀλσηίδες, I 1066. IV 1149.
 ἀναρπάγδην, IV 577, 1230.
 ἐκβάσιος, I 966, 1186.
 ἐμβάσιος, I 359, 404.¹
 ἐνιπτάζω, I 492, 864.
 ἐνωπαδῖς, IV 354, 718, 1413, 1505.
 ἐπήγορος, II 1067. III 855. IV 142.
 ἐπιφραδέως, I 1021, 1336. II 1136. III 83.
 εὐξείνως, I 963, 1179.
 θευμόριος, III 676, 973.
 κατημύω, II 864. III 1399.
 κηδοσύνη, I 277. III 462. IV 1471.
 λέχρις, I 1235. III 238, 1159.
 λιγνυόεις, II 133. III 1290.
 νηοσσόος, I 570. II 929.
 νηπυτή, III 735. IV 789.
 ὀπηδέω, IV 673, 972.
 παλιντροπάομαι, IV 165, 641.²
 παρᾶσσον, I 383. II 963. III 17, 125, 968.
 περιθαρσής, I 152, 195.
 περιπολλόν, II 439, 474. III 427.

Compound Verbs.

- ὀποκατατίθεμαι, III 816, 1286.
 εἰσανέχω, I 1360. IV 291, 1576.
 εἰσαποβαίνω, IV 625, 648, 1779.
 ἐπαρτίζω, I 877, 1210.
 ἐπιστοβέω, III 663. IV 1723.
 μετατρέφω, I 198. II 1237.
 παρεκνέομαι, II 653, 943, 1246.
 παρεξαμείβω, I 581. II 94 (in tmesis).
 περιμενεαίνω, I 670, 771 (both in tmesis).
 συναρτύνω, II 1078. IV 355.
 ὑποίσχομαι, IV 169, 473.

¹ Found on a coin of Antonine.² πάλιν τρωπᾶσθαι, II. XVI 95.

Ἀπαξ λεγόμενα.

- ἄγχαυρον, IV 111.¹
 ἀδαίετος, III 1032.
 ἀλίβροχος, II 733.²
 ἀμεύσιμον, IV 297.
 ἀμορβάς, III 880.
 ἀνηρεφής, II 1174.
 ἀπηρής, I 888.³
 ἀποτροπή, IV 1502.
 ἀτημελίη, III 829.⁴
 ἀτυζήλος, II 1059.
 ἀψεγώς, II 1024.⁵
 βηταρμός, I 1135.
 διαμμοιρηδά, III 1028.
 διήλυσσις, IV 1571.⁶
 δολοκτασία, IV 479.
 δυσάσχετος, II 272.⁷
 δυσανχής, III 975.
 ἐγγενέτης, IV 1547.
 ἐλεσπίς, I 1266.⁸
 ἐναμοιβαδής, I 380.
 ἐνοστασίη, III 76.⁹
 ἐνναέτις (*inhabitant*), I 1126.¹⁰
 ἐντενές, II 935.
 ἐπαμοιβός, II 1077.¹¹
 ἐπημάτιος, III 894.
 ἐπητείη, III 1006.¹²
 ἐπιδρομή, III 593.¹³
 ἐπικριδόν, II 302.
 ἐπινάστιος, I 795.
 ἐπιπροτέρωσε, II 942.¹⁴
 εὐαντής, IV 148.
 εὐπαλέως, IV 193.
 ἐύρρην, I 49.
 ἐύστειρος, I 401.
 ἐύστιπτος, II 30.
 καλαμητόμος, IV 985.
 καταχείριος, I 1189.
 λαθιφροσύνη, IV 356.
 λιμενήοχον, II 967.¹⁵
 λωφήςιος, II 487.
 μέλικτρα, IV 710.
 μελιγενής, IV 1639.
 μιξοδίη, IV 919.¹⁶
 μνιώεις, IV 1235.
 μύκη, IV 1283.¹⁷
 οἶανος, III 646.
 οἴη, II 139.¹⁸
 οἰοπέδιλος, I 7.
 ὀκλαδόν, III 122.
 ὀπιδνός, II 292.
 ὀρθοσταδόν, IV 1424.
 πανέσχατος, IV 308.
 πανεύκληλος, III 1195.
 περιβληχρός, IV 619.
 περικλαδής, IV 216.
 περιρρήδην, IV 1579.¹⁹
 περιτροπάδην, II 143.
 πηροσύνη, I 48.
 προπροκατάγδην, II 597.²⁰
 σπινθήρινξ, IV 1542.
 στελείη, IV 955.²¹
 στία, II 1175.²²
 συμμήστωρ, I 228.
 ὑπακουός, IV 1379.
 χέρνησος, IV 1173.
 χερώνησος, I 925.²³

¹ Suid.² Hesych.³ E. M. V. l. in Clem. Alex.⁴ Agathias ἀτημελεία.⁵ ἀψεγής Soph. El. 497.⁶ Hesych., Suid.⁷ Ernesti amended *δυσάσχετος*: Merkel cites schol. on Il. II 12, 694.⁸ E. M.⁹ By Kuhnken's conj.¹⁰ ἐνναέτης II 519. Anth. Plan. 331.¹¹ Hom. ἐπιμοιβός.¹² Zonaras.¹³ Lobeck, Phryn. 527.¹⁴ ἐπὶ προτέρωσε Merkel in Teubner text ed.¹⁵ E. M.¹⁶ Hesych. *μισγοδία*.¹⁷ See Arcadius 106.¹⁸ Hesych.¹⁹ περιρρηδής, I 431, Hom., etc.²⁰ E. M.²¹ = *στείλει*.²² See Schol.²³ Metri gratia.

Compound Verbs.

ἀναμαρμαίρω, III 1299. ¹	ἐπιτμήγω, IV 705.
ἀντεταγών, II 119. ²	ἐπιχνοάω, I 672.
ἀπερητύω, I 772.	ἐσανδρόω, I 874.
ἀπομεθίημι, I 280 (in tmesis).	κατακτηατίζομαι, III 136.
ἀποτεκμαίρομαι, IV 1536.	καταπροχέω, III 1117.
διαγλαύσσω, I 1281.	κατευκηλέω, IV 1057.
διασκαίρω, I 574.	μετακλείω, II 296. ⁴
διειλύομαι, IV 35.	μεταλδήσκω, III 414.
ἐγκτερεῖζω, I 1060.	μεταλωφέω, I 1161.
εἰσαφύω, IV 1690.	μεταπαιφάσσομαι, III 1265.
ἐκφλύσσω, I 275.	μεταχάζομαι, III 436.
ἐνευδιάω, II 937.	παραθ(ε)ρίζω, II 603.
ἐνιπάλλομαι, III 755.	παραστρωφάω, II 667.
ἐπαλετρεύω, I 1077.	παρεννέπω, III 367.
ἐπαλινδέομαι, IV 1461.	παρόρνυμι, III 486-7 (in tmesis).
ἐπικυδιάω, IV 383.	περιτίω, III 74. ⁵
ἐπιπαμφαλάω, II 127. ³	προπροβιάζομαι, I 386.
ἐπιπροέχομαι, IV 524.	συναμαθύνω, III 295 (in tmesis).
ἐπιπρομολεῖν, III 665.	συναρθμέω, IV 418.
ἐπιπρονέομαι, IV 1586.	συνεδριάομαι, I 328.
ἐπιπροσβάλλω, I 931.	συνευφρίζομαι, III 917. ⁶
ἐπιπροφαίνομαι, III 916.	ὑπεκπροτάμνω, IV 225 (in tmesis).
ἐπιπροφέρω, IV 1517.	ὑπεξαφύομαι, II 985.
ἐπισταχύω, I 972.	ὑπεραίδομαι, III 977.

SYNTAX OF FINAL CLAUSES.

The Homeric usage in clauses of purpose, which, while definite and well-settled, allows a greater variety of construction than is found in the classical language, is in the main followed by Apollonius. Several noticeable differences, however, both in single examples and in the general percentages yielded by the statistical method, are brought out by a close study. In this examination the lines laid down by Weber (*Entwicklungsgeschichte der Absichtssätze*, Part I, Würzburg, 1884) have been followed, and the statistics for Homer have been drawn from that authoritative work.

¹ Merkel (1854) amended ἀναμαιμάουσιν; Ruhnken ἀναμορμέουσιν.

² By conj.

³ Used, according to schol., by Hipponax and Anacreon.

⁴ E. M.

⁵ Cf. II. VIII 161.

⁶ See Lobeck, *Phryn.* 624.

In comparison with the 567 examples from which Weber draws his conclusions, the 90 clauses of Apollonius (occurring with less frequency in about the proportion of 7 : 9) furnish less material than we might wish. This may, perhaps, account for the fact that, of the Homeric formulas for the introduction of final clauses, Apollonius uses only *ἵνα* (*ἵνα μή*), *ὥς κεν*, *ᾗφρα*, *ᾗφρα κεν* (*ᾗφρα μή*), and *μή*, combining the negative with none but *ἵνα* and *ᾗφρα*, using *ὥς* only with *κεν*, *ἄν* not at all, and not availing himself of *ὅπως* or *ἕως*. He twice employs the Alexandrian *τόφρα metri gratia* as a substitute for *ᾗφρα*.

STATISTICS OF THE MOODS AND TENSES OF FINAL CLAUSES WITH THE VARIOUS PARTICLES.

I. With *μή*.

1. After primary tenses the pres. subj. occurs once ; the aor. subj. 3 times. In IV 112 (after aor. = pres.) the form is doubtful (pres. or aor.).

2. After secondary tenses the pres. opt. occurs twice ; the aor. opt. 4 times.

3. The fut. ind. occurs after a primary tense once.

Total, 12. Homer 108 (Il. 54, Od. 54).

II. With *ὥς*.

1. There is no example of pure *ὥς*.

2. *ὥς κεν* does not occur with the subj.

3. After secondary tenses the pres. opt. occurs 3 times ; the aor. opt. 9 times.

4. After primary tenses the pres. opt. occurs once ; the aor. opt. twice (once after a gnomic aorist). In one case both tenses are found.

5. *ὥς ἄν* does not occur.

Total : *ὥς κεν*, 16. Homer ; *ὥς κεν*, 25 (Il. 11, Od. 14) ; *ὥς ἄν*, 13 (Il. 4, Od. 9) ; *ὥς*, 25 (Il. 16, Od. 9). Total for Homer, 63 (Il. 31, Od. 32).

III. With *ᾗφρα*.

1. After primary tenses the pres. subj. occurs twice ; the aor. subj. 6 times (once after opt.) ; the perf. subj. = pres. once.

2. After primary tenses the pres. opt. occurs twice.

3. After secondary tenses the pres. opt. occurs 9 times ; the aor. opt. 8 times ; both tenses once.

4. After secondary tenses the pres. subj. occurs twice; the aor. subj. 5 times.

5. After primary tenses the fut. ind. occurs 3 times (2 of which are perhaps subj. forms).

6. After a secondary tense the fut. ind. occurs once (perhaps subj.).

7. The aor. ind. occurs twice.

Total: Clauses introduced by ὅφρα, 42 (including ὅφρα κεν, 1). Homer, 237 (Il. 117, Od. 120), including ὅφρα κεν 8, ὅφρα ἄν 6.

IV. With τόφρα.

1. After secondary tenses the aor. opt. occurs twice (III 806, IV 1485).

τόφρα is a late substitute for ὅφρα, used to avoid hiatus, and its occurrence is not significant.

V. With ἵνα.

1. After primary tenses the pres. subj. occurs 3 times.

2. After primary tenses the pres. opt. occurs once; the aor. opt. twice.

3. After secondary tenses the pres. opt. occurs once; the aor. opt. 7 times; in 2 cases both are found.

4. After secondary tenses the pres. subj. occurs once; the aor. subj. once.

Total, 18; Homer, 145 (Il. 67, Od. 78).

The relative frequency of the different particles in Apollonius and in Homer is shown by the following comparative table:¹

	Il.	Per cent.	Od.	Per cent.	Hom.	Per cent.	Ap.	Per cent.
ὅφρα	117	43.2	120	40.5	237	41.8	42	46.7
τόφρα	...	...	...	...	...	...	2	2.2
ἵνα	67	24.7	78	26.4	145	25.6	18	20.0
μή	54	19.9	54	18.2	108	19.0	12	13.3
ὥς	31	11.5	32	10.8	63	11.1	16	17.8
ὅπως	2	0.7	7	2.4	9	1.6	...	...
ἕως	...	...	5	1.7	5	0.9	...	...
	271	100.0	296	100.0	567	100.0	90	100.0

¹ Cf. Weber, Absichtssätze, I, pp. 27-33.

In these statistics the following anomalous clause in Apollonius, which wavers between fear and purpose, without change of particle, has been omitted:

—τῷ καὶ σε λιλαιόμενος μεθέηκεν,
 δείματι, μή τις ἐὺν ἀντάξιος ἄλλος ἀνάσσοι
 ἀθανάτων, ἀλλ' αἰὲν ἐὺν κράτος εἰρύνοιτο.—IV 800-802.

From the preceding statistics these results may be deduced :

1. Apollonius has not availed himself of several of the forms of purpose-clause possible in the epic. So in Hesiod and the Homeric hymns ὅπως, ὥς, ὅφρα ἄν, ἵνα κεν are not found.¹

2. In the more common forms, in which a remarkable uniformity prevails between the Iliad and the Odyssey, the averages of Apollonius do not vary from those of Homer more than 8 per cent.

3. The variations are as follows :

(a) ὅφρα, which introduces 41.8 per cent. of the final clauses in Homer, has risen in Apollonius (including τόφρα) to 48.9 per cent.

(b) ἵνα falls from 25.6 per cent. in Homer to 20 per cent. in Apollonius.

(c) ὥς (used by Apollonius only in the combination ὥς κεν) has risen from 11.1 per cent. to 17.8 per cent.

(d) μή has fallen from 19 per cent. in Homer to 13.3 per cent. in Apollonius.

A summary of the moods and their sequence in final clauses follows:

Particle.	Subjunctive after Prim.	Sec.	Optative after Sec.	Prim.	Fut. Ind. after Prim.	after Sec.	Past Ind.	Total.
ἵνα	2	2	11	3	...	...	...	18
ἵνα μή	2	1	...	...	...	...	...	3
ὥς κεν	...	...	12	4	...	...	...	16
ὅφρα	7	6	18	2	3	1	2	39
ὅφρα κεν	...	1	...	..	...	...	...	1
ὅφρα μή	2	...	...	...	...	...	...	2
τόφρα	...	...	2	...	...	...	...	2
μή	5	...	6	...	1	...	...	12
Total,	18	10	49	9	4	1	2	93

In IV 802, mentioned above, the opt. follows a secondary tense without introductory particle.

In three cases the mood changes within the same clause : from the opt. to the subj. in I 446-7 and 659-61, and from the fut. ind. (or aor. subj.) to the subj. in III 908-10.

With these figures may be compared the summary of the Homeric usage:²

¹ Weber, I 71.

² Gathered from Weber's statistics. All doubtful examples have been omitted in this and the following Homeric table.

	Subjunctive after		Optative after		Fut. Ind.	Totals.
	Primary.	Secondary.	Secondary.	Primary.		
ἵνα	76	9	48	2	...	135
ὥς	10	1	11	1	...	23
ὥς κεν	17	...	2	3	...	22
ὥς ἄν	7	...	3	2	...	12
ὄφρα	148	12	46	1	4	211
ὄφρα κεν	5	1	1	...	...	7
ὄφρα ἄν	3	2	1	...	...	6
μή	77	1	25	...	2	105
ὅπως	1	...	7	...	1	9
ἕως	...	...	5	...	...	5
Totals,	344	26	149	9	7	535

From a comparison of these two tables the following results may be gathered :

1. Apollonius is much less strict than Homer in observing the ordinary sequence of subjunctive after primary tenses, and optative after secondary. In less than one-fifth the number of examples he has nearly half as many subjunctives after secondary tenses, and exactly the same number of optatives after primary tenses.

2. The great preponderance of the subjunctive following primary tenses over the optative after secondary tenses which we see in Homer, is in Apollonius reversed. Without statistics at hand, I believe that this is due to two causes—the larger proportion of dialogue in Homer, in which present and future tenses are used, and the greater complexity of the sentence in Apollonius's narrative.

3. The future indicative is more frequent in Apollonius. Weber mentions no example in Homer after a secondary tense : in Apollonius the following may be due to the attraction of the subjunctives :

ἦ δ' ὅτε κηρύκεσσιν ἐπεξυνώσατο μύθους,
 θελγέμεν, εὔτ' ἂν πρῶτα θεᾶς περὶ νηὸν ἵκηται
 συνθεσίῃ, νυκτός τε μέλαν κνέφας ἀμφιβάλλησιν,
 ἐλθέμεν, ὄφρα δόλον συμφράσσειται, ὥς κεν ἐλοῦσα
 χρύσειον μέγα κῶας ὑπότηροπος αὖτις ὀπίστω
 βαίῃ ἐς Αἰήταο δόμους.—IV 435-440.

It should be said that all these futures, except *μετελεύσομαι* (IV 837), may be regarded as Homeric subjunctives with short vowel.

4. The Attic use of a secondary tense of the indicative to denote that the object of the purpose was not attained, does not occur in Homer. Apollonius has it twice. It occurs besides, together

with the opt. and pres. ind., in the following sentence, which seems completely anomalous :

αἶψα δ' ἐρυσσάμενος μέγα φάσγαγον ὤρτο νέεσθαι,
μήπως ἢ θήρεσσιν ἔλωρ πέλοι, ἥέ μιν ἄνδρες
μοῦνον ἐόντ' ἐλόχησαν, ἄγονσι δὲ ληϊδ' ἐτοίμην.—I 1250-1252.

A summary of the tenses used by Apollonius follows :

	Present			Aorist			Doubtful Pr. or Ao.	Perf.	Fut.	
	Subj.	Opt.	Subj.	Opt.	Ind.	Subj.	Subj.	Subj.	Ind.	Total.
ἵνα	3	5	1	11	...	...	...	...	...	20
ἵνα μή	1	...	2	...	...	...	...	...	...	3
ὥς κεν	...	5	...	12	...	...	...	...	...	17
ὅφρα	3	12	9	9	2	...	1 ¹	4		40
ὅφρα κεν	1	...	...	...	...	...	...	...	...	1
ὅφρα μή	...	...	2	...	...	...	...	...	...	2
τόφρα	...	...	...	2	...	...	...	...	...	2
μή	1	2	3	4	...	1	...	1	12	
	—	—	—	—	—	—	—	—	—	—
Totals,	9	24	17	38	2	1	1	5	97	

The pres. opt. occurs in the exceptional example IV 802.

The following examples are reckoned twice in the foregoing table, by reason of change of mood or tense : aor. opt. to pres. opt. I 369 ; IV 711, 764 ; aor. opt. to aor. subj. I 446 ; pres. opt. to aor. subj. I 659 ; pres. opt. to aor. opt. I 822 (where ἵκονται may possibly be the late pres. middle of ἵκω ; see Veitch) ; fut. ind. to aor. subj. III 908.

The Homeric use of tenses is shown in the subjoined table :

	Present		Aorist		Perfect		Fut.	Total.
	Subj.	Opt.	Subj.	Opt.	Subj.	Opt.	Ind.	
ἵνα	30	25	59	27	...	...	...	141
ὥς	4	4	7	8	...	1	...	24
ὥς κεν	7	2	11	3	...	...	...	23
ὥς ἄν	6	1	3	3	...	...	...	13
ὅφρα	59	21	109	26	1 ²	...	4	220
ὅφρα κεν	3	...	2	...	...	...	...	5
ὅφρα ἄν	4	...	1	...	...	...	...	5
μή	10	5	72	22	...	...	2	111
ὅπως	...	2	1	6	...	...	1	10
ἕως	...	1	...	4	...	...	...	5
Total,	123	61	265	99	1	1	7	557

¹ Perfect = present.

² This example (II. III 353) is the same word, used in the same connection, as the one example of the perf. subj. given for Apollonius (III 438) : ὅφρα τις (ἀλλος) ἐρριγῆσι.

Little variation in the usages of the two poets will be discovered from these tables. The present is a trifle more frequent in Apollonius. The ratio of pres. to aor. subj. in both is about 1 : 2 (a little more in Apollonius, a little less in Homer). The ratio of pres. opt. to aor. opt. is about 2 : 3. The preponderance of subjunctives in Homer and of optatives in Apollonius has already been mentioned.

NEGATIVE FINAL CLAUSES.

Negative clauses may be introduced by $\mu\acute{\eta}$ alone or in combination with any of the final particles. Weber (pp. 24, 25, 28) gives the following statistics for Homer :¹

	Iliad.	Odyssey.	Homer.
$\mu\acute{\eta}$	54	54	108
$\text{\textit{\textcircled{O}}}\phi\rho\alpha \mu\acute{\eta}$	3	...	3
$\acute{\omega}\varsigma \mu\acute{\eta}$	6	2	8
$\acute{\omega}\varsigma \text{\textit{\textcircled{A}}}\nu \mu\acute{\eta}$	...	3	3
$\text{\textit{\textcircled{I}}}\nu\alpha \mu\acute{\eta}$	16	12	28
	<hr/> 79	<hr/> 71	<hr/> 150

With these figures may be compared the usage of Apollonius :

$\mu\acute{\eta}$	.	.	.	.	.	.	.	12
$\text{\textit{\textcircled{O}}}\phi\rho\alpha \mu\acute{\eta}$	.	.	.	.	.	.	.	2
$\acute{\omega}\varsigma \kappa\epsilon\nu \mu\acute{\eta}$	.	.	.	.	.	.	.	1
$\text{\textit{\textcircled{I}}}\nu\alpha \mu\acute{\eta}$	.	.	.	.	.	.	.	3
								<hr/> 18

The proportion of negative clauses in Apollonius is somewhat less than in Homer; and deductions from so small numbers cannot be altogether trusted. The difference in usage between the two poets is not striking. Simple $\mu\acute{\eta}$ is a trifle less frequent in Apollonius than in Homer; $\acute{\omega}\varsigma \mu\acute{\eta}$ and $\acute{\omega}\varsigma \text{\textit{\textcircled{A}}}\nu \mu\acute{\eta}$ are not used at all, and $\acute{\omega}\varsigma \kappa\epsilon\nu \mu\acute{\eta}$ only once. It is true of the later, as of the earlier poet, that, while $\text{\textit{\textcircled{O}}}\phi\rho\alpha$ is the most common final conjunction, $\text{\textit{\textcircled{O}}}\phi\rho\alpha \mu\acute{\eta}$ is not a favorite combination.² It is to be doubted whether the rule that $\mu\acute{\eta}$ immediately follows the conjunction, unless separated by $\text{\textit{\textcircled{A}}}\nu$, holds for Apollonius as for Homer; in at least one unquestionable instance (I 1292) it is separated.

¹ Weber's aggregates are in some cases increased by counting each occurrence of repeated lines.

² Weber, p. 25.

USE OF KEN IN FINAL CLAUSES.

It has been already stated that Apollonius does not use *ἄν* in final clauses. *κεν* is combined with *ὥς* and *ὅφρα* as follows :

	Subj.	Opt.
<i>ὥς κεν</i> . . .	...	16
<i>ὅφρα κεν</i> . . .	I	...

The more varied use of Homer is shown in the table given by Weber (p. 35):

	Subj.	Opt.	Total.
<i>ἵνα κεν</i>	1	1	1 (same example)
<i>ὅφρα κεν</i>	7	1	8
<i>ὅφρα ἄν</i>	5	1	6
<i>ὥς κεν</i>	20	5	25
<i>ὥς ἄν</i>	9	4	13
			<hr/> 53

The fact that, of 17 examples in Apollonius, 16 are of *ὥς κεν* with the optative, is striking. In Homer the connection of *ἄν* and *κεν* with the optative in final clauses belongs almost exclusively to the Odyssey (Weber, p. 35).

SYNTAX OF CONDITIONAL SENTENCES.

The forms of conditional sentence are essentially the same in Apollonius as in Homer, and show the same variations from the established types of the classical prose language. Here, as elsewhere, the learned poet seems to show a tendency—either for metrical reasons or from the slight inclination toward display natural to one who writes consciously, and in a dialect not his own—to develop the anomalous uses allowed him, if not by adding to their number, at least by introducing more freely those for which he has precedent. The types of simple particular present and past conditions, of future conditions with the future indicative or the subjunctive and the optative, and of conditions contrary to fact, are in general well marked. General conditions, present and past, also occur, but are rare. An unreal condition may be expressed by the optative, though the regular indicative is almost always used. *εἰ* may take the subjunctive, *εἰάν* (*εἴ κεν*) the optative, or even the aorist indicative; and *κεν* may be omitted in

the apodosis. We find the four forms of protasis used by Homer,—¹

εἰ ἔλθῃ,

εἰάν (εἰ κεν) ἔλθῃ,

εἰ ἔλθοι,

εἰάν (εἰ κεν) ἔλθοι,—

of which the later language retained only the second and third.

The variations in mood and tense, and in the use of *εἰάν* and *κεν*, in protasis and apodosis, can be best seen in the following tables (not including conditional relative sentences, or relative clauses expressing purpose, which will be spoken of below) :

Protasis.

	Indicative					Subjunctive		Optative		Total.
	Pres.	Perf.	Impf.	Aor.	Fut.	Pres.	Aor.	Pres.	Aor.	
εἰ	29	4	6	17	12	1	2	7	8	86
εἴ κεν	...	...	...	2	1	4	13	4	5	29
εἰάν	...	...	...	...	...	3	7	1	...	11
ἥν κεν	...	...	...	...	...	1	...	...	...	1
Total,	29	4	6	19	13	9	22	12	13	127

From this table it will be seen :

1. εἰ, εἴ κεν, and εἰάν all occur with the subjunctive in protasis, the first only three times.

2. εἰ, εἴ κεν, and εἰάν all occur with the optative in protasis, εἰάν only once (II 17), εἴ κεν very frequently (9 times out of 25 occurrences of the optative).² εἴ κεν with the optative is rare in Homer.

3. εἴ κεν is used once with the future indicative (II 415).

Apodosis.

	Indicative					Infinitive			Optative			Total.
	Pres.	Perf.	Impf.	Aor.	Fut.	Pres.	Aor.	Fut.	Pres.	Aor.	Fut.	
Pure	14	1	5	3	19	4	3	10	1	1	...	61
W. κεν	...	...	2	22	1	...	...	...	19	32	1	77
W. εἰάν	...	...	2	1	...	...	1	2	11	12	...	29
Total,	14	1	9	26	20	4	4	12	31	45	1	167

¹ Monro, *Homeric Grammar*, 2d ed., p. 293.

² In IV 1055 :

—οὐ δὲ στήσεσθαι ἀρωγῆς
ἐννεπον, εἰ κε δίκης ἀλιτρήμονος ἀντιάσειαν—

the subjunctive with εἰ κε is drawn into the optative by the influence of the indirect discourse.

In III 404—the only instance of ἥν κε—one Paris MS has αἰ κε, which Merkel adopts in his edition of 1854 (not in the Teubner text). The other MSS agree in reading ἥν κε.

These figures show the following facts :

1. The optative is used twice in apodosis without *ἄν* or *κεν* (III 355, 703 ; in the latter case it may be regarded as a wish).

2. The future optative with *κεν* occurs in III 644 : *τό κέν μοι λυγρόν ἐνὶ κραδίῃ σβέσσει ἄλγος*. The authority of the manuscripts is unanimous. *σβέσαι* would be an easy change.

3. The future infinitive with *ἄν* in indirect discourse—a post-Homeric construction—is found twice in the following passages :

*εἰ δὲ καὶ ὀφθαλμοῖσι φόως πόροι, ἦ τ' ἄν οἴω
γηθήσειν, ὅσον ἔπερ ὑπότροπος οἴκαδ' ἰκοίμην.*—II 443-444.

—*τὸν δ' ἄν οἴω
κείνης ἐννεσίησιν ἐς Ἑλλάδα κῶας ἀνάξειν.*—III 28-29.

Otherwise, *ἄν* with the infinitive occurs only once, *κεν* not at all, though the infinitive alone is common. The infinitive with *ἄν* occurs only once in Homer (II. IX 684, *ἄν . . . παραμυθήσασθαι*, a repetition of *ἄν παραμυθησαίμην*, XI 417).¹

4. *κεν* and *ἄν* are used in nearly the same proportion in protasis and in apodosis.

CONDITIONS CONTRARY TO FACT.

The unreal condition, or condition contrary to fact, is commonly expressed in Apollonius by the usual formula—past tenses of the indicative, with *ἄν* or *κεν* in the apodosis. The aorist is much more frequent than the imperfect in this use, and *κεν* is nearly always employed in preference to *ἄν*. Certain irregularities may be noted :

In II 339-40 the optative is used in both protasis and apodosis, so that the sentence is cast in the form of a future condition :

—*οὐ γάρ κε κακὸν μόνον ἐξαλείψθε
πετρῶων, οὐδ' εἰ κε σιδηρεῖη πέλοι Ἀργῶ.*

In I 196-8 we find *κε* in the protasis, not in the apodosis :

—*τοῦ δ' οὔτιν' ὑπέρτερον ἄλλον οἴω,
νόσφιν γ' Ἑρακλῆος, ἐπελθέμεν [would have come] εἴ κ' ἔτι μούνων
αὔθι μένων λυκάβαντα μετετράφη Λιτωλοῖσιν.*

¹ Monro, p. 204.

In III 377-9 *κεν* appears in the protasis, *ἂν* in the apodosis :

εἰ δέ κε μὴ προπάροιθεν ἐμῆς ἤψασθε τραπέζης,
ἦ τ' ἂν ἀπὸ γλώσσας τε ταμῶν καὶ χεῖρε κεάσσας
ἀμφοτέρας, οἷοισιν ἐπιπροέηκα πύδεσσιν.

In five instances *κεν* is omitted in the apodosis : I 253 (*ἦεν βέλτερον*) ; III 585, 1139 ; IV 902 (where the condition is contained in *ἔμελλον*), 914.

GENERAL CONDITIONS.

General conditions occur rarely in Apollonius. We find the subjunctive of present time in II 1030 :

—ἦν γάρ πού τι θεμιστεύων ἀλίτῃται,
λιμῶ μιν κέῃν' ἦμαρ ἐνικλείσαντες ἔχουσιν.

The optative may be interpreted in the same way in III 140 :

—ἀτὰρ εἴ μιν εἰς ἐνὶ χερσὶ βάλοιо,
ἀσπὴρ ὦς, φλεγέθοντα δι' ἡέρος ὀλκὸν ἵησιν.

The optative refers to the past in I 814 :

οὐδὲ πατὴρ ὀλίγον περ εἴς ἀλέγιζε θυγατρός,
εἰ καὶ ἐν ὀφθαλμοῖσι δαΐζομένην ὀρόφτο
μητρυνῆς ὑπὸ χερσὶν ἀτασθάλου.

The optative in this use is not found in Homer, though it is common in the corresponding relative sentences.

CONDITIONS EXPRESSING PURPOSE.

The subjunctive and optative with *εἰ* (generally *εἴ κεν*) are, as in Homer, used to express the purpose of an action with a certain shade of contingency or doubt. The subjunctive occurs only after a verb of the first person (expressing will ; in Homer also after imperatives¹), and never without *κεν*. Contrary to Homer's usage (who does not employ *εἴ κεν* with the optative in this construction, and only rarely in conditions²), Apollonius more frequently combines *κεν* with *εἰ* and the optative. The following statistics of examples observed will show the usage more definitely :

¹ *Monro*, p. 267.

² *Monro*, pp. 285-287.

	After Present and Future		After Past Tenses.			Total.
	Aor. Subj.	Pres. Opt.	Aor. Subj.	Pres. Opt.	Aor. Opt.	
εἰ	...	1	...	...	3	4
εἰ κεν	3	1	2	1	3	10
	<hr/>	<hr/>	<hr/>	<hr/>	<hr/>	<hr/>
	3	2	2	1	6	14

CONDITIONAL RELATIVE CLAUSES.

A study of conditional sentences is incomplete without the consideration of those conditions which are expressed in relative clauses. Little need be remarked on their form: they have the same types and the same irregularities as conditional sentences with εἰ.

The statistics for Apollonius are as follows:

	After Primary Tenses.			After Secondary Tenses.		Total.
	Pres. Subj.	Aor. Subj.	Aor. Opt.	Pres. Opt.	Aor. Opt.	
Without κεν	...	2	1	1	...	4
With κεν	1	3	2	5	4	15
	<hr/>	<hr/>	<hr/>	<hr/>	<hr/>	<hr/>
	1	5	3	6	4	19

ἄν in an iterative sense is found with the imperfect indicative in a relative clause in II 592:

—ὅσσον δ' ἄν ὑπέεικαθε νηὺς ἐρέτησιν,
δις τόσον ἄψ ἀπόρουσεν.

Here the scholiast suggests the alternative interpretation: ὁ νοῦς, ὅσον δὲ ἄλλη ναὺς τῇ εἰρεσίᾳ πειθομένη ὑπέειξεν ἄν, δις τοσοῦτον ἢ Ἀργῶ, ἵνα διὰ τούτων τὸ τάχος δηλώσῃ τῆς Ἀργοῦς.

Two examples more may be added, in which the relative clause denotes purpose:

τοῦνεκα νῦν τὸν ἄριστον ἀφειδήσαντες ἔλυσθε
ῥραμον ὑμείων, ᾧ κεν τὰ ἕκαστα μέλοιτο.—I 338–339.
ἄλλοι μῦθοι ἔουσιν παρήγοροι, οἷσί περ ἀνήρ
θαρσύνει ἔταρον.—I 479–480.

SYNTAX OF TEMPORAL SENTENCES.

Temporal sentences are of two kinds, definite and hypothetical. Of the structure of those referring to a definite occurrence and time, little need be said. The tenses of the indicative may be used according to occasion; though the pluperfect and the future are rare—the former being generally superseded in Greek by the aorist, the latter by a conditional form of statement. The pluperfect appears twice in Apollonius; the future twice (one of these

examples, ὅποτ' ἄν . . . ἐνιβήσεται, perhaps being a subjunctive with short mode-vowel) ; the perfect is not found at all. Hypothetical temporal clauses, like other conditional relatives, have any of the forms of protasis. With the subjunctive ἄν is regularly joined in the classical language ; but as the types εἰ ἔλθῃ and εἰ ἄν ἔλθῃ are used alike by Homer, so in the epic ὅτ' ἔλθῃ and ὅτ' ἄν ἔλθῃ are equally possible.¹ Again, the optative in protasis might take ἄν ; and in Homer we find ὅτ' ἄν ἔλθοι, as well as ὅτ' ἔλθοι, which latter alone received sanction in the subsequent development of the language. This usage does not, however, occur in Apollonius. ἕως and εἰς ὃ, when used with the subjunctive in Homer and in Apollonius, always take κεν.²

The following table shows the frequency of occurrence of the tenses of the indicative, subjunctive, and optative, in connection with each of the temporal particles, with and without κεν :

	Indicative					Subjunctive		Optative		Total.
	Pres.	Imp.	Aor.	Plup.	Fut.	Pres.	Aor.	Pres.	Aor.	
ὅτε	6	13	30	...	1	8	5	3	4	70
ὅτ' ἄν	...	...	...	...	...	1	...	...	...	1
εὔτε	3	4	5	...	...	...	1	...	1	14
εὔτ' ἄν	...	...	...	...	...	5	12	...	...	17
ἐπεὶ	...	2	16	1	...	...	...	...	...	19
ἐπεὶ κεν	...	...	...	...	...	...	3	...	...	3
ἐπὶ ἤν	...	...	...	...	...	...	1	...	...	1
ὅπ(π)ότε	2	4	6	...	...	1	1	1	3	18
ὅπότ' ἄν	...	...	...	...	I (= aor. subj.?)					1
ὅπότε κεν	...	...	...	...	...	...	1	...	...	1
ὄφρα	1	3	11	...	...	...	2	...	1	18
ἤμος	4	3	5	...	...	...	...	...	...	12
ἤμος ὅτε	...	...	2	1	...	...	...	...	...	3
εἰσόκε	...	1	2	...	...	...	4	...	...	7
ἔστε	...	1	2	...	...	...	...	...	...	3
ἔστ' ὄν	...	...	...	...	...	1	1	...	...	2
ὅπως	...	...	5	...	...	...	...	...	...	5
εἰσότε	...	...	3	...	...	...	...	...	...	3
ἐξότε	...	...	3	...	...	...	...	...	...	3
ἕως	...	...	1	...	...	...	...	...	...	1
ἐ(ι)ως κεν	...	...	...	...	...	...	1	...	1	2
τείως	...	...	1	...	...	...	...	...	...	1
τείως κεν	...	...	...	...	...	...	1	...	...	1
ὥς	...	...	2	...	...	...	...	...	...	2
μέσφα	...	...	2	...	...	...	...	...	...	2
μέχρις	...	...	1	...	...	...	...	...	...	1
ἐπειδή	...	...	1	...	...	...	...	...	...	1
ἥνικα	...	...	1	...	...	...	...	...	...	1
Total,	16	31	99	2	2	16	33	4	10	213

¹ Monro, *Homeric Grammar*, p. 293.

² For Homer, Monro, p. 262.

From this table certain results may be gathered :

1. The large predominance of the aorist indicative is due simply to the demands of the narrative, and the great rarity of the pluperfect and the future, as already explained, results from the substitution of the aorist for the one, and a conditional form of statement for the other.

2. The proportion of the present to the aorist subjunctive and optative does not vary greatly from that which was found in the case of final clauses.

3. The relative use of subjunctives and optatives, however, is reversed, the subjunctive being three and a half times as common as the optative, while in final sentences the optative is twice as frequent.

4. *ἄν* is twice as common as *κεν* (22 : 10, omitting *εἰσόκε* with the indicative). *ἄν* is combined with *ὅτε*, *εἵτε*, *ἐπεὶ* (*ἐπὶ*), *όποτε*, *ἔστε* ; *κεν* with *ἐπεὶ*, *όποτε*, *εἰς ὃ*, *ἕως* (*τείως*). *εἴτ' ἄν* with the subjunctive is an especially favorite construction, occurring 17 times. *εἵτε* is found with the indicative 12 times, and with the subjunctive and optative each once. *ὅτε*, on the other hand, by far the most frequent of the particles, takes *ἄν* only once. *κεν* is used with the optative once.

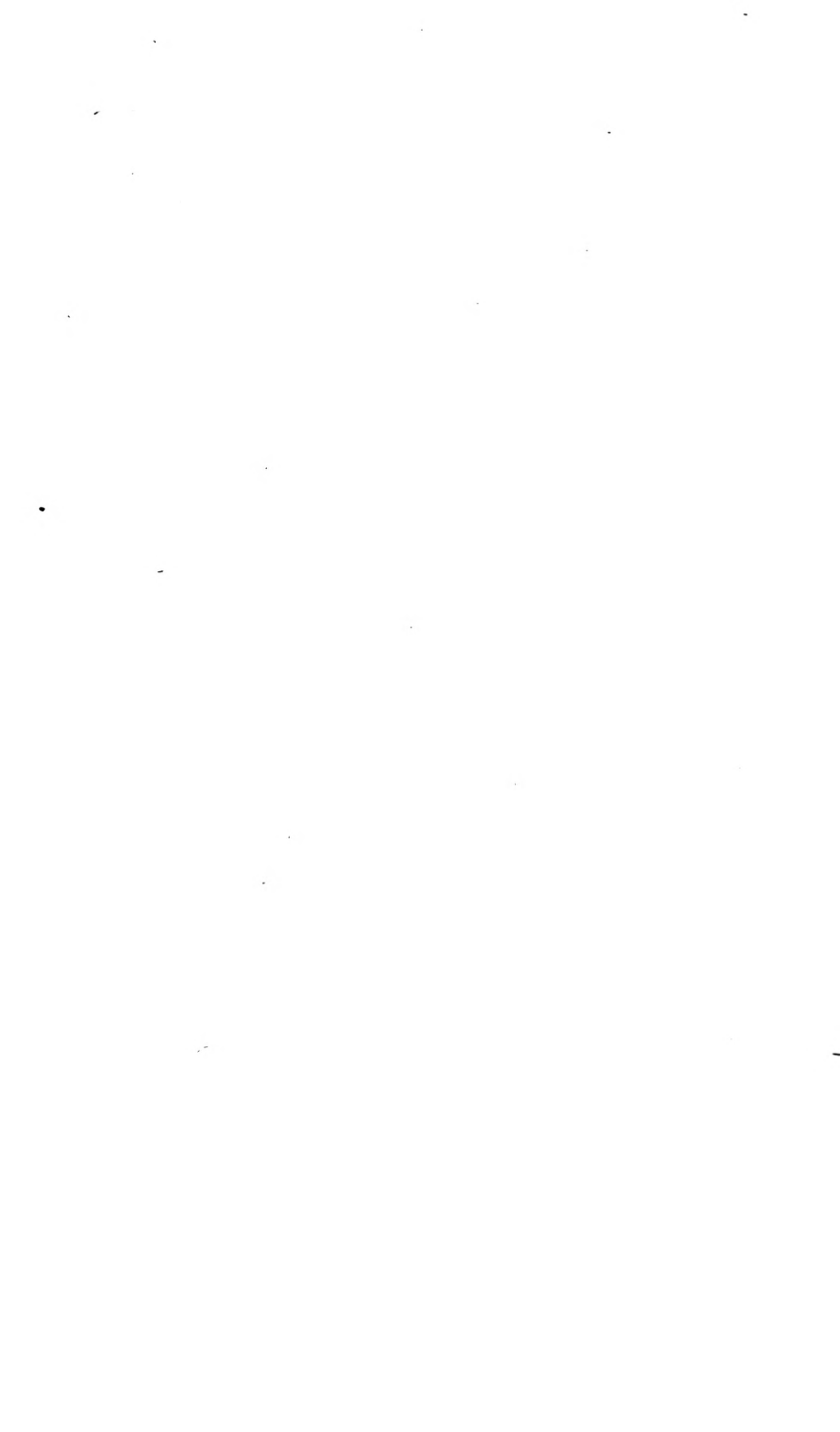
5. In three instances Apollonius uses the combination *ἦμος ὅτε*.

6. The *-κε* in *εἰσόκε* has lost its force, so that out of seven occurrences three are with the imperfect and aorist indicative.

7. *τείως* is substituted for *ἕως*, *metri gratia*, as *τόφρα* for *ὄφρα* in final clauses.

8. The adverbs *μέσφα* and *μέχρις* are employed as conjunctions—a use not Homeric.





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